

"DOCTOR WHO" (4K)

STORY ORDER

"The Brain of Morbius"EPISODE ONE

Producer.....PHILIP HINCHCLIFFE
Director.....CHRISTOPHER BARRY
P.U.M.....JANET RADENKOVIC
Script Editor.....ROBERT HOLMES
P.A.....CAROL WISEMAN
A.F.M.....FELICITY TREW
Assistant.....PAULINE SILCOCK

Designer.....BARRY NEWBERY
Costumes.....ROWLAND WARNE
Make-up.....JEAN McMILLAN

T.M.1.....PETER CATLETT
T.M.2.....NORMAN BRIERLEY
Sound Supervisor.....TONY MILLIER
Grams Operator.....GORDON PHILLIPSON
Crew.....NUMBER THREE
Vision Mixer.....FRED LAW
Floor Assistant.....JOHN GREEN
Inlay.....DAVE CHAPMAN
Visual Effects.....JOHN HORTON

MONDAY, 6TH OCTOBER 1975T.C.1

1100 --1300	Camera Rehearsal
1300 - 1400	LUNCH
1400 - 1800	Camera Rehearsal
1800 - 1900	DINNER
1900 - 1930	Line-up
1930 - 2200	<u>RECORD VTC/6HT/B01608</u>
	(+ SHIB)

TK-2 (LGS) 35mm
1400-1500
1630-1800
1930-2200

TRANSMISSION:SATURDAY, 20TH DECEMBER 1975

"DOCTOR WHO" (4K)
'The Brain of Morbius'

EPISODE ONE

CAST LIST

Kriz.....JOHN SCOTT MARTIN
Condo.....COLIN FAY
Solon.....PHILIP MADOC
Doctor Who.....TOM BAKER
Sarah Jane Smith.....ELISABETH SLADEN
Ohica.....GILLY BROWN
Maren.....CYNTHIA GRENVILLE
Sisters.....VERONICA RIDGE
 JANIE KELLS
 SUE BISHOP
 GABRIELLE MOWBRAY

Recording for Ep. 4

Voice of Morbius.....MICHAEL SPICE
Monster.....STUART FELL

NON-SPEAKING ARTISTS

Sisters.....ALISON DAUMLER
 MARTINE HOLLAND
 TOBINA MAHON-BROWN
 KAREN BURCH
 MARY BURLEIGH

"DOCTOR WHO" (4K)
'The Brain of Morbius'

EPISODE ONE

/DAY ONE/

/ORDER FOR RECORDING/

6TH OCTOBER 1975

PAGE	SCENE	CHARACTERS	D/N	CAMS/ BOOMS	SHOTS
1	<u>/EP.1/</u> <u>TELECINE 1</u> (35mm) (Dur: 30") OPENING TITLES				
2	<u>/EP.1/</u> <u>1. EXT. ROCKS "1"</u> Kriz is stalked by Condo	KRIZ CONDO	Dusk	3A 5A A1 4A	1-4
BREAK					
4	<u>/EP.1/</u> <u>3. EXT. ROCKS "1"</u> LS ROCKS		N	4B	5
BREAK (SET IN TARDIS)					
4	<u>/EP.1/</u> <u>/RB&M/</u> <u>3. EXT. ROCKS "1" (CONTD)</u> Doctor & Sarah find: crashed spaceships; Kriz' body; Solon's Castle. Thunder and Lightning (WITH 35mm <u>TELECINE</u> <u>RAIN LOOP</u>)	DOCTOR SARAH OHICA	N	1A, 3A/B 4B A1/2 2A/B/C B1	6-35
BREAK (RESET SCENERY)					
11	<u>/EP.2/</u> <u>5. EXT. ROCKS "2"</u> Solon and Condo watch Sisters gathering wood. Sarah is hiding	SOLO CONDO SARAH SISTERS (JK,GM,SB)	N	1A, 3B/C 4C 2C B2	36-44
PAUSE					

"DOCTOR WHO" (4K) EP. ONE
ORDER FOR RECORDING

PAGE	SCENE	CHARACTERS	D/N	CAMS/ BOOMS	SHOTS
15	<u>EP.2/</u> 7. EXT. ROCKS "2" Solon and Condo decide to move closer. Sarah follows	SOLO CONDO SARAH	Dawn	3C 2C B2	45-46
PAUSE					
16	<u>EP.3/</u> 9. EXT. ROCKS "2" Sarah falls in rocks	SARAH	D	A3 1B	47
PAUSE					
17	<u>EP.3/</u> 15. EXT. ROCKS "2" Condo captures Sarah	SARAH CONDO	D	1A, 3C A1 4C/A	48-54
PAUSE					
20	<u>EP.3/</u> 26. EXT. ROCKS "2" Sisters carry casket towards castle. Thunder and lightning	DOCTOR SISTERS (All exc. Maren)	N	1A/B A1	55
PAUSE					
21	<u>EP.4/</u> 25. EXT. ROCKS "2" Sisters with burning brands on way to castle	OHICA SISTERS (All exc. Maren)	N	1B A1	56
BREAK					

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ORDER FOR RECORDING

PAGE	SCENE	CHARACTERS	D/N	CAMS/ BOOMS	SHOTS
22	<u>EP.2/</u> 16. EXT. ROCKS "3" Sarah tells Doctor she is blinded	DOCTOR SARAH	D	1A 3A,2B A3	57-62
BREAK					
25	<u>EP.4/</u> 13. EXT. ROCKS "4" Morbis kills Sister. Thunder and Lightning.	MORBIUS SISTER(GM) DOCTOR SOLOH	N	1A 3A A3 2A B2	63-68
BREAK					
27	<u>EP.4/</u> 13A. EXT. ROCKS "5" Solon shoots Morbis. Thunder and Lightning.	MORBIUS DOCTOR SOLOH	N	1A,3A 2A B2	69-75
BREAK					
30	<u>EP.4/</u> 30. EXT. ROCKS "6" Sisters kill Morbis	MORBIUS SISTERS (all exc. Maren & Ohica)	N	1A, 5B/C 2D B3	76-81
BREAK					
31	<u>EP.1/</u> 2. INT. CASTLE HALL Condo brings Kriz' head to Solon	SOLOH CONDO	N	2E B4 C1 3(under 1's cab.) 1C	82-85
FUSE					

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ORDER FOR RECORDING

PAGE	SCENE	CHARACTERS	D/N	CAMS/ BOOMS	SHOTS
33	<u>EP.1 FROM NOW ON/</u>				
	7. INT. CASTLE HALL Solon finds Condo looking for his arm. Doctor and Sarah arrive soaking wet and Condo brings them food and wine. Thunder and Lightning.	SOLO CONDO DOCTOR SARAH	N	2F/E B4 3D(under 1's cab.) C1 1D/C 5D	86- 104
PAUSE					
40	9. INT. CASTLE HALL Solon plays host and pours the wine	SOLO DOCTOR SARAH CONDO	N	2F, 3D 1D C1	105- 112
BREAK					
42	5. INT. SHRINE Maren shows Ohica the flame of life is low	OHICA MAREN	N	3E, 5E 4E C2 2G/H, 1E	113- 124
BREAK (FIT FISH EYE LENS ON CAM.1)					
46	<u>INSERT SHOT FOR SCENE 8, EP. 1</u> Star Filter Caption Fish eye lens on cam.1			2G 5(Monitor) 3(FX.) 1F	125
BREAK					
46	8. INT. SHRINE Sisters in a circle round Maren who gazes into Crystal Ball	MAREN OHICA SISTERS (All)	N	3F	126
PAUSE					

"DOCTOR WHO" (4K) EP. ONE
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PAGE	SCENE	CHARACTERS	D/N	CAMS/ BOOMS	SHOT
46	<u>8. INT. SHRINE</u> (<u>CONTD.</u>) Sisters continue dance	SISTERS(All) OHICA MAREN	N	3F, 5F 4G C2 2G	127
BREAK (SET TIME IS ON CSO)					
47	<u>/RB&M/</u> <u>8. INT. SHRINE</u> (<u>CONTD.</u>) Tardis on CSO			2X	128
BREAK					
48	<u>/RB&M/</u> <u>8. INT. SHRINE</u> (<u>CONTD.</u>) Tardis starts to materialise. Flow FX.			5 (mon. 3 (FX. CAP.) 4G	129
BREAK (SET IN TARDIS)					
48	<u>8. INT. SHRINE</u> (<u>CONTD.</u>) Tardis has materialised.	MAREN OHICA SISTERS (All)	N	3F, 5F C2 4G	130- 133
BREAK					
49	<u>CUT IN SHOT FOR SCENE</u> <u>10 (EP. 1) IF TIME</u> Star Filter - Fisheye lens on cam. 4			2H, 5(Mon.) 1(FX.) 4H	(141)
BREAK					
50	<u>C.S.O. SHOT FOR</u> <u>SCENE 30 (EP. 4)</u> Caption	MORBIUS	N	4 3(Caption)	134

/END RECORDING 6TH OCTOBER/

/DAY ONE/

'DOCTOR WHO'

Serial 4K

'The Brain of Morbius'

Episode One

TELECINE 1: (35mm) (Dur: 30")

SOF

OPENING TITLES

S/I T/J SLIDES: (1) The Brain of Morbius
(2) by ROBIN BLAND
(3) Part One

END TELECINE 1:

EPISODE ONE

PM

3A, 4A, 5A

/A1/

1. 3 A 1. EXT. ROCKS. "1" DUSK.
SLOW PAN round R. ELECTRIC STORM
to end on MS
Ejection Bubble (KRIZ, AN INSECT-

Claw enters
frame f/g

WIDEN TO LS

LIKE MUTT, DRAGS
HIMSELF PAINFULLY
OVER THE BASALT
OUTCROPS. ONE OF
HIS LIMBS WAS
BROKEN IN THE
CRASH. HIS
STEELTINE SPACE
COVERALLS ARE
BADLY RIPPED AND
STAINED WITH HIS
VIOLET BLOOD.

/LIGHTNING Q/

HE REACHES MORE
LEVEL GROUND AND
STOPS BRIEFLY
TO LOOK AT THE
TWISTED ZISON
DRIVE OF HIS SPACE
CRUISER. THE
IMPACT BURIED
IT DEEP INTO
THE ROCK,
BUCKLING AND
SHEARING THE
HEAT-STAINED
RILTIUM PLATES.
OILY BLACK SMOKE
DRIFTS AND WHIRLS
AROUND THE
WRECKAGE AS
DREGS OF FUEL
VAPOURISE IN
THE ATMOSPHERE. /

/LIGHTNING Q/

2. 4 A
MCU CONDO ABOVE KRIZ, A
SHAPE MOVES
AMONG THE ROCKS.
CONDO IS STALKING
HIS WOUNDED PREY.
FOR THE MOMENT ALL
THAT WE SEE OF
THIS HUMANOID GIANT
IS HIS ROUGH
PEASANT HEAD AND
THE BARETUL EYES
OF A HUNTER. /

3. 5 A
MLS KRIZ

(4 next)

4. 4 A
MS CONDO

PAN him to KRIZ

PAN UP to
MLS

KRIZ MOVES ON
SLOWLY. AS HE
PASSES FROM
SIGHT ALONG THE /
ROCKS, CONDO
RISES TO HIS
FULL HEIGHT.
HE BALANCES FOR
A MOMENT,
SUPPORTING
HIMSELF WITH THE
GLINTING HOOK
THAT SUBSTITUTES
FOR HIS LEFT
HAND. HE DRAWS
A SHORT-BLADED
SCIMITAR FROM
HIS BELT AND
LEAPS DOWN FROM
THE ROCKS WITH
CAT-LIKE NIMBLE-
NESS. SILENTLY,
BUT ELABORATELY, HE
MOVES AFTER KRIZ.

A FEW SECONDS
ELAPSE AND THEN,
FROM ONLY A LITTLE
DISTANCE AWAY,
THERE IS A TERRIFIED
SCREAM. IT IS
CHOPPED SHORT
AND THEN THERE
IS ONLY SILENCE)

GRAMS
ANIMAL

BREAK

PM

EPISODE ONE

/1C, 2E, 3D(UNDER 1'S CABLE)/
/B4, C1/

82. 2 E 2. INT. CASTLE HALL. NIGHT. ECHO

BCU HANDS
over clay eyes

WIDEN to 2S

(SOLON IS PUTTING
THE FINGER TOUCHES
TO A CLAY MODEL OF
A HEAD. THE BROAD
BROW, THE IMPERIOUS,
MOST HANDSOME
FEATURES ARE MODELLED
TO A SCALE SLIGHTLY
LARGER THAN LIFE.)

HE IS STANDING
BACK SURVEYING
HIS WORK. WITH
A CRITICAL FROWN,
WHICH THERE IS THE
SCUFFLE OF FOOT
ON STONE.

83. 1 C
HLS SOLON &
CONDO

SOLON TURNS
DECEPTIVELY.
THE HALL DOOR OPENS
WITH A CREAK OF
RUSTY HINGLES.

CONDO ENTERS. A
CANVAS SACK
DANGLES FROM
HIS HOOK)

DUB
CREAK

SOLON: You were quick, Condo. You
found no survivors?

CONDO: One. Oxygen-breather.

84. 3 D
(UNDER 1'S CABLE)
MCU SOLON

(HE COMES FORWARD
FUMBLING IN THE
SACK)

PAN him to 2S
SOLON/CONDO

SOLON: Humanoid? Excellent! Quick,
let me see ...

(2 next)

(AS CONDO REMOVES
A CLOTH-WRAPPED
BUNDLE, SOLON
TAKES IT FROM
HIM EAGERLY.
HE UNWRAPS AND
HOLDS UP THE
HEAD OF KATZ.
DISAPPOINTMENT
GRIPS HIM)

85. 2 E (ON MOVE L.) SOLON: (Cont) Oh, no. / That won't do.
MS SOLON If the ganglia could be / No, even
The cranium is narrow, the
cerebrum undeveloped ...

PAN L. with
him to new 2S
to incl. clay
head

(COMPARES IT
BESIDE THE CLAY
HEAD)

PAN SOLON R.
to 2S SOLON/
CONDO

Look. An insect. Even a half-witted
cannibal like you can see it won't
do ...

CONDO: But the big-heads not come,
Master. No to Karn.

SOLON: They must, Condo. One day ...
a true humanoid species, warm-
blooded with a central nervous
system ... (HE SPEAKS YELLINGLY)
One such specimen, just one and I
can complete my work.

CRAB L. as
CONDO goes
to HOLD 2S

(CONDO INDICATES
THE HEAD OF KATZ)

CONDO: No good? Not want?

SOLON: Take it to the laboratory.
It can be used for experiment.

1A, 2A/B/C, 3A/B, 4B/
A1/2, B1/

PM

5. 4 B 3. EXT. ROCKS. "1" NIGHT
 LS
 (LOCKED OFF)

BREAK (SET IN TARDIS)

/ROLL BACK & MIX/

6. 4 B
A/B

DOCTOR f/g R.

SARAH b/g L.

(THE TARDIS
 MATERIALISES.
 AFTER A MOMENT
 THE DOCTOR
 EMERGES IN A
 TOWERING RAGE.
 HE GLARES AROUND
 AT THE SILENT
 ROCKS)

THE DOCTOR: All right! Come on
 out! Just show yourselves!

(SARAH HAS
 FOLLOWED THE
 DOCTOR CARRYING A TORCH)

THE DOCTOR: Heddlesome, interfering
 idiots - I know you're there!
 Come out, I say!

THE DOCTOR: Messing about with my
 Tardis. Dragging us a thousand
 parsecs off course -

SARAH: Oi. Have you gone potty?
 Who are you shouting at?

THE DOCTOR: The Time Lords, who else?
 And now you see - you see? They
 haven't even the common courtesy
 to show their ears!

(3 next)

(on 4, shot 6)

- 7 -

PM

SARAH: Probably afraid of getting them boxed, the way you're carrying on.

THE DOCTOR: It's intolerable!
I can't stand any more of it -

SARAH: Why can't it just have gone wrong again?

THE DOCTOR: What?

SARAH: The Tardis.

7. 3 B
CU DOCTOR

8. 4 B (ON TURN) THE DOCTOR: Do you think I don't know the difference between an outside - Oh no, there's something here, some bit of dirty work they won't touch with their lilywhite hands! (DEEP LINE BAWL) Well, I won't do it, you hear?

(THERE IS A
DISTANT RUMBLE /GRAMS/
OF THUNDER)

WIDEN on
DOCTOR'S sit

SARAH: That sounds ominous ...
Where do you think we are?

THE DOCTOR: Don't know. Don't really care.

2 INTO A

SARAH: Oh, come on, Doctor. Stop being childish.

THE DOCTOR: I'm not going to move.
I'm just going to sit here and do nothing.

SARAH: So there. (cont...)

THE DOCTOR: Yes.

(1 next)

- 7 -

PM

(A FLASH OF
LIGHTNING /LIGHTNING/
AND THUNDER
HOW CLOSER)

SARAH: (Cont) We're going to get
awfully wet in a minute.

THE DOCTOR: Bah.

SARAH: Hey, look. (AD LIB)

(SHE SCRAMBLES
OVER THE ROCKS)

What's this?

EASE L. with
DOCTOR to see
SARAH

(IT IS A WHITE
DENSED SPHERE,
SOMETHING LIKE
A PARTIALLY
COLLAPSED TENNIS BALL,
ABOUT FOUR FOOT
IN DIAMETER)

(CROSSING FWD. TO LOOK)

THE DOCTOR: (CURSORY GLANCE)
Ejection bubble.

9. 1 A
MS SARAH & BUBBLE

SARAH: A what?

PAN SARAH R.

DOCTOR: Space parachute.

10. 2 A
LS View of
Landscape
& Lightning
on inlay

(SARAH IS ATOP THE
ROCKS. THERE IS
ANOTHER FLASH OF
LIGHTNING. /WE SHOW
HER P.O.V.: A ROCKY
DESERT LITTERED WITH
THE WRECKAGE OF
SEVERAL CRASHED
SPACESHIPS.
SHE STARES THEM
CALLS:)

/LIGHTNING
CUE

(4 next)

(on 2, shot 10)

- 9 -

(7)

SARAH: Doctor, quick! Come and see this!

11. 4 B
MS SARAH

THE DOCTOR: No thanks.

BRING her to
incl. DOCTOR
f/g R.

(SHE SCRAMBLES BACK
DOWN TO HIM)

SARAH: There must be a dozen wrecked
spaceships out there, Doctor. It's
like the Sargasso Sea!

/2 PULL BACK/
QUICKLY/

(THE DOCTOR CONCEALS
A FLICKER OF INTEREST
BEHIND A YAWN)

THE DOCTOR: Fancy.

SARAH: It's incredible...I mean why
should they all have crashed here?

THE DOCTOR: No idea.

SARAH: (ANGRY BEAT) Well, I think
we should take a look. You coming?

(THE DOCTOR PRODUCES
HIS YO-YO)

THE DOCTOR: No, I'll just sit here
and practise my backward double loops.

SARAH: Please yourself. I'm going
anyway...

12. 3 B
CU SARAH

(SHE MOVES TO THE CORNER OF
THE ROCKS, LOOKS UNCERTAINLY
BACK)

Are you sure?

13. 4 B
MS DOCTOR A/B

(3 next)

- 9 -

14. 3 B (THE DOCTOR IS INTENT ON HIS SPINNING YO-YO. LIGHTNING)
CU SARAH A/B

15. 2 A SARAH TOSSES HER HEAD AND GOES.
(PULLED BACK)
HIGH LS SARAH
goes away

16. 3 B DOCTOR SEES SPOT ON TARDIS GOES TO CHECK IT
CU DOCTOR

2 TO B

17. 4 B
CU TARDIS

18. 3 B
CU DOCTOR

19. 4 B
CU TARDIS

20. 3 B
CU DOCTOR
Let him rise

21. 4 B
MS DOCTOR
PAN him to Tardis

22. 3 B (WE HEAR SARAH SCREAM. THE DOCTOR DROPS HIS YO-YO IN A FLASH)
BCU DOCTOR

23. 4 B THE DOCTOR: Sarah!
MS DOCTOR
PAN him off R.

24. 2 B (HE CHARGES AFTER HER. SARAH, JUST ROUND THE ROCK PINNACLE, IS STARING IN HORROR AT THE BODY OF KRIZ. THE CORPSE'S SHOULDERS ARE CONCEALED IN HEAVY SHADOW. THE DOCTOR STOOPS TO STUDY THE BODY. GRABS HER TORCH.)
LS DOCTOR
PAN him to 2S
& down to KRIZ

3 CRAB IN R. TO POS.A

SARAH: I suppose...it was the crash, eh?

25. 3 A
M2S SARAH/DOCTOR

(THE DOCTOR RISES, SHAKES HIS HEAD GRIMLY)

THE DOCTOR: No, not in the crash. Afterwards.

26. 2 B
CU SARAH

SARAH: After - You mean somebody deliberately -?

27. 3 A
M2S A/B

(2 next)

THE DOCTOR: It looks as though he escaped in the ejection bubble. And then, while he was still dazed from the landing, somebody - or something - attacked him, poor mutt./

28. 2 B
CU SARAH

SARAH: Mutt?/

29. 3 A
M2S

PAN them L.

THE DOCTOR: (STARTING UP) A mutant insect species widely established in the nebulae of Cyclops. I thought the stars looks familiar./

/2 IN TO C/
30. 1 A
HIGH LS

SARAH: You've been here before?

THE DOCTOR: I was born somewhere in these parts.

SARAH: Near here?

THE DOCTOR:
within a few billion miles -

But

(THE MIST IS DROWNED
IN A TREMENDOUS
THUNDERCLAP AND A
SEARING FLASH OF
LIGHTNING)

/LIGHTNING/

SARAH: Doctor, look! (cont...)

LIGHTNING

31. 2 C (SHE POINTS TOWARDS
LS CASTLE THE JAGGED SKYLINE
& Lightning AND IN FURTHER
on Inlay LIGHTNING FLASHES
WE SEE SOLOH'S
MEDITATION)

32. 1 A S.I.H.: (Cont.) Come on, Doctor.
M2S At least it's civilisation./

PAN them down

THE DOCTOR: Or was a civilisation.

S/I

35MM TELECINE
RAIN LOOP

(SARAH SETS OFF TOWARDS
THE CASTLE AND THE
DOCTOR, PULLING HIS
SCARF TIGHTER ABOUT
HIS NECK, FOLLOWS. (DOCTOR PULLS
OUT BROLLEY)

33. 2 C
LS

+ RAIN LOOP

34. 3 A
M2S

ZOOM IN with
them & in to
CU OHICA

WE PAN UP TO THE ROCKY
CREST WHERE CONDO
FIRST APPEARED.
SOMETHING MOVES. A
HEAD LIFTS TO FOLLOW
THE DOCTOR AND SARAH
AS THEY MOVE FROM
VIEW. AND IN ANOTHER
BLAZE OF LIGHTNING WE
SEE THE WEIRDLY COWLED
HEAD OF OHICA)

BREAK

(RESET SCENERY)

JAM SHOT

35. 3 A
M2S DOCTOR & SARAH
blown inside out

EPISODE ONE/1H, 2K, 4J//A4/135. 1 H 4. INT. LABORATORY. NIGHT.V. HIGH L.S.
LABORATORY/LIGHTNING/CRANE DOWN &
IN to M2S
SOLON & HEAD(THE STORM IS AT IT'S
HEIGHT. LIGHTNING
CRACKLES AND THUNDER
ROLLS OUTSIDE LIKE
CONTINUOUS GUNFIRE.SOLON IS TOO INTENT
ON HIS WORK TO NOTICE.HE HAS THE HEAD OF
KRIZ ON HIS BENCH,
NEATLY FRAMED IN AN
ALLOY GRID. DELICATELY,
USING A STYLUS, HE
TOUCHES VARIOUS COLOURED
BUTTONS SET INTO THE
LOWER FRAME. AT EACH
TOUCH THE HEAD ANIMATES
IN SOME DIFFERENT WAY.
AN EYE OPENS OR SHUTS,
THE MOUTH MOVES, A
RICTUS CROSSES THE
FACE.../LIGHTS
UP & DOWN/THE LABORATORY HAS NO
MODERN FEATURES. AT
THE BACK OF THE ROOM
WHERE TENTED SCARLET
DRAPEES TIGHTLY CLOSED.SOLON TURNS TO HIS
LEDGER AND STARTS TO
RECORD HIS EXPERIMENTAL
DATA)

(on 1, shot 135)

136. 2 K
LS LAB. SOLON: Motor reflexes, seven tenths -

/LIGHTNING/

(LIGHTNING STRIKES THE
TOWER ABOVE. THE BIG,
OLD-FASHIONED ELECTRIC
GLOBE OVER THE BENCH
SPITS AND DIES.

137. 4 J
CU SWITCHGEAR

138. 1 H
MLS SOLON

SOLON GIVES A GRUNT OF
FRUSTRATION.

THERE IS A SCRATCHING
NOISE IN THE DARKNESS,
THEN, SUDDENLY, THE
FLARE OF A CANDLE.

SOLON LIGHTS A CANDLE
AND HOLDING IT ALOFT,
CROSSES TO THE DOOR.
HE OPENS IT AND CALLS)

PULL BACK
PANNING SOLON
to door R.
past pillar

Condo. Condo, bring lamps...Condo! Can
you hear me? Condo!

(NO ANSWER. SOLON
SOLON GOES ON TO THE
GALLERY AND CALLS AGAIN.
STILL NO ANSWER.

139. 2 K
LS LAB.
BED ON L. as
SOLON goes

MUTTERING ANGRILY TO HIM-
SELF - 'NOW WHERE'S THE
FOOL GONE?' ETC. - SOLON
HELDS FOR THE STAIRS.

/LIGHTNING/

PAN L. to bed

AS THE FLICKERING RADIANCE
OF THE CANDLE DIES AWAY,
WE PAN TO THE BIG FOUR
POSTER. THE SCARLET CANOPY
MOVES AS THOUGH DISTURBED
BY A RESTLESS SLEEPER...)

PAUSE

/1E, 2G/H, 3E, 4E, 5E/
/C2/

113. 5 E 5. INT. SILENCE NIGHT.
 CU MAREN

(OHICA, HAVING DISCARDED
 HER OUTER CLOUTS, FLEWS
 MAREN, AN INCREDIBLE
 ANCIENT GALLIUM AND
 THE LEADER OF THE
 SISTERSHOOD.

THEY ARE IN THE SILENCE
 OF THE FLEW BUT, AT
 THIS TIME, THE FLEW
 IS INVISIBLE BEHIND
 COPELA SHIELDS)

114. 3 E MAREN: Two of them?
 C2S past SISTERS
 L.
 MAREN/OHICA OHICA: A male and a female, Maren.
In the valley below.

115. 4 E
 LOW S. GROUP
 MAREN/OHICA/
 SISTERS MAREN: Our senses reach beyond the
five planets. They were not seen...

OHICA: They are here.

MAREN: No ship can approach Karn
without detection...Even the silent
gas dirigibles of the Hoothi
are felt in our bones while still a
million miles distant.

OHICA: There was no ship, Maren. The
last was the cruiser of the Huths.

116. 3 E MAREN: Then how...how, Ohica? /
CU OHICA
117. 5 E OHICA: I do not know. I say only
MCU MAREN what my eyes have seen. /
PAN her up
118. 3 E MAREN: Is it as I feared?
CU OHICA A/B For months I have had a dream...that
the elixir of life would be taken from
us. /
119. 2 G OHICA: Taken? /
M2S (RISING)
MAREN: Next to myself, Ohica, you
PULL BACK AND are the oldest of our sisterhood.
PAN THEM R. Come, let me show you what the others
to shrine must never know. (WAVES TWO SISTERS
on POS. H AWAY)
- (SHE HOBBLES OVER TO THE
COPIER SHIELDS, UNLOCKS
THEM WITH A KEY PRODUCED
FROM UNDER HER
VOLUMINOUS CLOAK, AND
SWINGS THEM BACK.
120. 1 E BEHIND THE SHIELDS IS
LOW CU FLAME AN ARCOVE HEAT OUT OF
SISTERS beyond VENISED, MARBLE-LIKE
ROCK. A SMALL FLAME,
SIX OR SEVEN INCHES HIGH,
ISSUES FROM A VENT IN THE
FLOOR, LICKING AND
GUTTERING ABOUT THE BASE
OF THE ROCK)
- OHICA: The flame of life! (APPALLED)
Maren, what is wrong? Why is it so low?
- MAREN: The flame dies, Ohica.
Every month - every day - it sinks
lower.

121. 2 H
C2S OHICA: How can this be? At our ceremonies the flame has burned brightly, higher than my shoulder.

MAREN: ...deception. For many months past, before each ceremony, I have secretly fed the flame with powdered rinewood.

OHICA: (SILENT) But, Maren - if the flame dies there will be no more elixir -

122. 4 E
CU CHALICE MAREN: There has been none now for over a year. The vessel/remains empty.

(SHE INDICATES A SILVER CHALICE SET INTO A FISSURE OF THE ROCK LIKE A RUBBER-TAPPER'S CUP)

123. 2 H
M2S OHICA: Then...then we are doomed, Maren! Our sisterhood will perish.

(MAREN AGREES SADLY)

MAREN: We are only servants of the flame. If the flame dies then so must we.

(SHE CLOSES AND LOCKS THE SHIELDS ACROSS THE ALCCVE)

124. 4 E
MCU MAREN OHICA: Maren, should not the others know?

(on 4, shot 124)

- 18 -

WIDEN to
2S

& PAN them L.

MAREN: Not until the end is
certain. I have thought long
upon this....

(SHE HOBBLES BACK
TO HER SEAT)

As you know the secret of the
life elixir is known only to
our sisterhood and the High
Council of the Time Lords.
Since the time of the stones we
have shared the elixir with them.
But now there is none to share.
The few phials that are left I
have kept for ourselves.
And for months, Ohica, I have
felt that the Time Lords would
come to rob us of these last
precious drops.

As OHICA goes
TIGHTEN on
MAREN

OHICA: You think the two I saw
have been sent to steal the elixir?

MAREN: If they have, we must deal
with them...Summon our sisters!
We will form a circle....

(MAREN CLOSES HER EYES)

BREAK

(FIT FISHLENS ON C.M. 1)

/1D/C, 2F/E, 3D(UNDER 1'S CABLE),
 .5D
 /B4,C1/

86. 3 D 7. INT. CASTLE HALL. NIGHT. /ECHO/
 (UNDER 1'S CABLE)
 MLS SOLON (CARRYING LANTERN)
 (SOLOH COMES INTO /F/G COLUMN OUT/
 THE HALL AND CLOSES
 THE STAIRWELL DOOR.
87. 1 C /SOLOH: Where have you been?
 HIGH MS CONDO
 & CHEST
 AS HE DOES SO
 CONDO, LOOKING INTO
 AN IRON COFFER ACROSS
 THE HALL, TURNS AND
 STRAIGHTENS GUILTILY) /LIGHTNING/
 PAN with his
 turn to see
 SOLOH L.

CONDO: Master ...

PAN them to
 meet

SOLOH: Answer me, you stupid ox!
 Where have you been?

CONDO: I go find food, Master.

SOLOH: Lie! You can't deceive me,
 Condo ... You've been looking for that
 arm again, haven't you?

(CONDO HANGS HIS
 HEAD)

88. 3 D
 M2S SOLON/CONDO
 on X

I've told you before, Condo, you'll
 have your arm back /when our task here
 is finished.

/1 PULL OUT TO D
 5 PUSH IN TO D

CONDO: Yes, Master.

(on 3, shot 88)

- 22 -

SOLON: Serve me well and I'll put it back as neatly as I took it off. But if you fail me...

(HE HOLDS CONDO'S
HOOK UP)

HOLD 2S
on SOLON'S move
d/s

you'll keep this hook for the rest of your life - you understand?

(THERE IS A JANGLE
FROM THE RUSTY BELL
BY THE MAIN DOOR.
SOLON LETS CONDO'S
METAL ARM DROP AND
SWINGS ROUND. HE
STARES. AFTER A
MOMENT THE BELL
JANGLES AGAIN)

PAN CONDO to
door to see
DOCTOR/SARAH

CONDO: The door ... Somebody ring.

SOLON: Well - answer it, fool!

(APPREHENSIVELY, HE
TOUCHES THE PISTOL IN
HIS BELT AS CONDO
CROSSES AND OPENS THE
HEAVY DOOR.

SARAH AND THE DOCTOR,
STREAMING WATER, STAND
ON THE STEP. SOLON
STARES DUMBOUNDED)

CONDO: What you want? LIGHTNING

THE DOCTOR: May I have a glass of water?

(HE STEPS ROUND CONDO
INTO THE HALL)

- 22 -

(2 next)

SARAH: Do you think we could
come in and shelter.

(SHE BECOMES AWARE
OF THE SHOCK ON THE
FACES OF CONDO AND
SOLON. CONDO SLOWLY
LETS THE DOOR CREAK
SHUT)

89. 2 F
CU SOLON

SOLON: Humans...at last. Condo...
Let them in.

(SOLON RECOVERS AND
BUSTLES FORWARD)

90. 3 D
LS SCENE

SOLON: My dear sir! My dear,
sir, you've no idea what a
pleasure this is! It's so long
since anyone - Condo, take
their clothes - for a
SARAH: If we could just shelter/ while.
SOLON: Great heavens, this is no
night to be travelling! I
wouldn't dream of letting you
proceed another step - stir
yourself, Condo! Our guests
are cold and tired. Let
me take your hat, sir.

91. 2 F
C2S DOCTOR/
SOLON

(HE HANDS THE SOPPING
FELT TO SOLON WHO
STEPS BACK, HOLDS HIS
LANTERN HIGHER AND
GAZES AT THE DOCTOR)

SOLON: Your head...Oh, what a
magnificent head!

THE DOCTOR: Eh?

92. 1 D
MCU DOCTOR

SOLON: Quite - quite superb.

93. 2 F
C2S A/B

THE DOCTOR: I'm glad you like it.
I've had several. I used to
have an old grey model before this.
Some people liked it. /

SOLON: Mm?

THE DOCTOR: Some people liked it
but I prefer this one.

94. 5 D
LS near flames

SOLON: Oh, I beg your pardon -
what a surly host you must think
me! Do please come and sit
down and get warm. Condo, bring
food and wine.

(CONDO EXITS)

SARAH: You're very kind -

95. 2 F
3S

(DOCTOR AND SARAH SIT)

SOLON: Not at all, not at all!
I am honoured to offer you such
comfort as my humble abode can
provide. Though as you will
have seen, the amenities here
are somewhat antiquated.

(SARAH LOOKS ROUND
THE BLEAK AND GLOOMY
HALL)

SARAH: Oh, no, I think it's -
uh - extremely - uh - interesting.

SOLON: I want to hear all about
your adventures. I have so few
visitors here on Karn.

THE DOCTOR: Karn, is it?
I should have known.

SOLON: You mean you arrived here without knowing -

SARAH: Sometimes we go on a sort of mystery tour ... don't we, Doctor?

96. 3 D
CU HEAD

(THE DOCTOR IS EYEING
THE CLAY HEAD)

97. 2 F
3S A/B

THE DOCTOR: You seem very interested in heads, Mr. - ?

SOLON: Solon.

QUICK PULL BACK
with DR. & SOLON
to incl. head on
POS. E

THE DOCTOR: Solon.

SOLON: Mehendri Solon.
I'm rather keen on modelling -
that's not a very good example.

(HE THROWS A CLOTH OVER
THE HEAD)

98. 3 D
MS SOLON

THE DOCTOR: I thought I recognised the face.

SOLON: Oh no. You're mistaken.

PULL BACK WITH
him to incl.
DOCTOR & SOLON

THE DOCTOR:

of heads ... or their absence,
we found a decapitated body lower
down the mountain.

(SOLON CLICKS HIS
TONGUE IN REGRET)

2 BACK TO F QUICKLY

SOLON: How distressing. From one of
the crashed spacecraft, no doubt.

THE DOCTOR: That's another thing.
How many did we count, Sarah?

SARAH: Fifteen.

THE DOCTOR: Yes, the wreckage of
fifteen ships. All in this one area -

SOLON: I understand there's a belt
of magnetic radiation./

99. 1 D
CU DOCTOR

THE DOCTOR: Magnetic radiation?

100. 2 F
C2S DOCTOR/
SOLON

SOLON: (VAGUE) I know little of these
matters, Doctor, but I believe that is
the theory. Karn has become quite
notorious.

101. 3 D
M3S DOCTOR/
CONDO/SOLON

(HE TURNS AS CONDO
ENTERS WITH A
LOADED TRAY)

h, good! Now let's see what we have.
I hope Condo's managed to find something
special.

(HE QUICKLY CHECKS
THE CONTENTS OF THE
TRAY AS CONDO SETS
IT ON THE TABLE. HE
PICKS UP A BOTTLE)

Condo, you dolt, how many times must I
tell you? This wine must be opened and
allowed to breathe ...

THE DOCTOR: Oh, please,....

CONDO: Yes, master.

102. 2 F
CU SOLON

(on 2, shot 102)

- 27 -

(A LOOK OF COMPLICITY
PASSES BETWEEN THEM)

103. 1 D SOLON: Then do as you've been
CU CONDO instructed. And hurry! /

104. 2 F (CONDO EXITS WITH THE
3S DOCTOR/SOLON/ BOTTLE AND SOLON TURNS
SARAH TO HIS GUESTS WITH AN
APOLOGETIC SHRUG)

An excellent fellow, utterly devoted
to me, but I fear his intelligence is
not the highest.

SARAH: What happened to his arm?

(SOLON IS BUSYING
HIMSELF AMONG THE
DISHES)

SOLON: Many years ago I pulled him
from the wreckage of a Dravidian
starship. The arm - well, amputation
was the only way of saving his life.

TIGHTEN to 2S
SOLON/SARAH
& to MCU
SARAH up late

THE DOCTOR: He's not a Dravidian,
though.

SOLON: No, the ship was taking prisoners
to one of the colonies. These
blue lobsters are only found here on
Karn. We consider them a great
delicacy ...

PAUSE

- 27 -

INSERT SHOT (FOR SCENE 8)

125. 2 G
 BCU RING
 + STAR FILTER
 S/I
 5
 CU MONITOR
 (FED WITH
 CAM. 3'S
 PICTURE OF
 FX.)
 F/IN
 1 F
 (FISHEYE LENS)
 L.S. TARDIS
 TRACK IN.
 (+ C.S.O.?)

BREAK

/2G/H, 3F, 4G, 5F/
 /C2/
 /1F, 2X/

126. 3 F 8. INT. SHRINE. NIGHT
 LS CIRCLE (DAIS POS. 2)

TIGHTEN TO
 CU MAREN

(THE SISTERS ARE ASSEMBLED.
 THEY HAVE FORMED A POWER
 CIRCLE AND ARE MOVING TO
 THE SLOW RHYTHM OF SOME
 UNSEEN FLUTE-LIKE INSTRUMENT)

(MAREN SITS WITHIN THE CIRCLE,
 A HUNCHED OLD CRONE GAZING
 INTO HER CRYSTAL BALL.)

INSERT
 DONE
 BEFORE
 START OF
 SCENE
 TO BE
 EDITED
 IN

(A MILKY CLOUD FORMS
 IN THE CRYSTAL. THEN
 IT DISPERSES TO SHOW
 A PICTURE OF THE ROCKS.
 WE TRACK BETWEEN THE
 ROCKS AND COME INTO
 FOCUS ON THE TARDIS)

MAREN: I see it! I see the
 machine of our enemy.

PAUSE

127. 3 F
 LS CIRCLE
 (contd.)

(MAREN LOOKS UP
FROM THE CRYSTAL)

S/I
 2 G
 HIGH SHOT
 CIRCLE

Concentrate, Sisters...More
power! Bring the machine here...

MIX CAM. 3 to:
 5 F
 LOW ANGLE GIRLS

(THE WORK RATE AMONG
THE GIRLS INCREASES)

MIX CAM. 2 to:
 4 G
 MS GIRLS &
 WIDEN to LS

/CAM. 2 PULL OUT/

F/O CAM. 5

(NOW ON CAM. 4G)

LOCK OFF &
HOLD SHOT for
ROLL BACK & MIX

BREAK

(SET TARDIS ON CSO)

/ROLL BACK & FADE IN/

128. 2 X
 LS TARDIS ON C.S.O.

BREAK

/ROLL BACK & SUPER/

129. 5 _____/
 CU MONITOR
 (FED WITH
 CAM. 3
 FX CAPTION &
 SOFT-EDGE IRIS
 GLOW FX.)

MIX P/B TO

4 G

(LOCKED OFF)

F/O FX. GLOW

A SHINING POINT OF
 LIGHT APPEARS ON ONE
 DARK WALL OF THE
 SHRINE. IT EXPANDS,
 NOT STEADILY, UNTIL
 IT IS A WOBBLING,
 PALPITATING CONE OF
 BRIGHTNESS.

DUB
NOISE

THE TARDIS MATERIALISES
 IN THE CENTRE OF THE
 LIGHT)

BREAK (SET IN TARDIS)

130. 3 F _____/
 MCU MAREN

MAREN: (cont) Enough ... enough.
 It is done!

131. 4 G _____/
 HOLD MAREN
 & OHICA
 to TARDIS

(THE SISTERS RELAX,
 THE MUSIC STOPS.
 MAREN HOBBLES OVER
 TO THE TARDIS. OHICA
 AND ONE OR TWO OF
 THE YOUNGER SISTERS
 JOIN HER.

MAREN EXAMINES THE
 TARDIS, FEELING IT,
 SENSING IT WITH HER
 MIND. FINALLY SHE
 TURNS)

I was right, Ohica. It is a time
 machine.

OHICA: Of the kind -

MAREN: ... Tardis. Only the Time Lords
 know the secret of such machines.

OHICA: Then the one I saw is a Time
 Lord.

MAREN: Sent here to steal the elixir!

OHICA: What can we do, Maren? Alone among all the races in our galaxy, the Time Lords are our equals in mind-power. /

132. 5 F
C2S OHICA/
MAREN

MAREN: That is true, Ohica. Other races we can destroy from within, we can place death in the secret centres of their being, send them mad with false visions ... But against this one, such powers have no effect. He would close his mind to us. /

133. 4 G
C2S

OHICA: Then we are lost!

PAN them to
circle for
L.S.

MAREN: There are other ways. But first we must find him ... Form the circle, sisters!

(AND AS THE SISTERS
OBEDIENTLY RETURN
TO THEIR POSITIONS -)

IF THERE IS TIME - DO CUT-IN SHOT
FOR SCENE 10 (EP.1)

(141.) 2 H
CU RING
+ STAR FILTER
S/I 5
CU MONITOR
FED WITH
CAM.1'S PICTURE³⁰
OF FX.
F/IN 4 H
FISHEYE MCU DOCTOR
(+ CSO?)

EPISODE ONE

1D, 2F, 3D/
C1/

105. 3 D 9. INT. CASTLE HALL. NIGHT.
CU WINE BOTTLE

WIDEN to 2S
CONDO/SOLON

(SCOLON PLAYING THE GRACIOUS HOST AT HIS TABLE. CONDO STANDS ATTENTIVELY IN THE BACKGROUND, UNWINKING EYES FIXED ON THE DOCTOR'S NECK)

SOLON: One never really overcomes the nostalgia for one's planet of origin. Sometimes at night I look out at the sky and wonder ... Shall I ever see Earth again? ,

106. 2 F
MCU SARAH

SARAH: I know the feeling.

107. 1 D
CLOSE S. GROUP

THE DOCTOR: What made you settle on
Karn?

SOLON: Nobody lives here. Nobody troubles me. I can get on with my work.

SARAH: What work is that, Mr. Solon?

THE DOCTOR: Micro-surgical Techniques
in Tissue Transplants - that was the
title of the paper you published,

108. 2 F

CU SOLON

109. 1 D SOLON: (A BEAT) So you know something
CLOSE S. GROUP
A/B of my history, Doctor?/

THE DOCTOR: One of the most gifted new surgeons of your time - considerably after your time, Sarah. Your sudden disappearance caused quite a stir. It was said you'd become a follower of the cult of Morbius.

110. $\frac{2 \text{ F}}{\text{CU SOLON A/B}}$

SOLON: There was a great deal of
malice ... academic jealousy ... I
had to get away ...

111. 3 D

M3S DOCTOR/
CONDO/SOLON

(CONDO HAS BEEN
EDGING NEARER TO
THE DOCTOR. NOW
HIS HAND STRAYS
TO HIS SCIMITAR.
SOLON NOTICES AND
STOPS HIM WITH
A WARNING FROWN)

TIGHTEN as
glasses rise

But let's turn to happier things. I
think you'll enjoy this (POURING WINE
INTO SILVER GOBLETS) - an excellent
vintage from the great wine planet
of Desos. The vintners,
of course, have a natural advantage in
treading the grape ...

112. 1 D

CU DOCTOR

(DOCTOR SMILES)

THE DOCTOR: Umm?

SOLON: They've each got six legs.

BREAK

EPISODE ONE

1(FX.), 2H, 3F, 4H, 5(MON.)
/C2/

140. 3 F 10. INT. SHRINE. NIGHT.
LS CIRCLE (TARDIS STRUCK)
TIGHTEN to (THE CIRCLE AS
CU MAREN BEFORE. MAREN
CONCENTRATING
ON HER CRYSTAL
B.LL./ A PICTURE
141. 2 H FORMS IN IT -
CU RING THE DOCTOR
+ STAR FILTER DRAINING HIS
S/I 5 GOBLET)
CU MONITOR
FED WITH
CAM.1'S PICTURE
OF FX.
F/IN 4 H
(FISHEYE LENS)
MCU DOCTOR
(+ CSO?)
MAREN: So! ...Our enemy thinks
himself safe in Solon's castle.....
142. 3 F
CU MAREN A/B
(SHE GLARES
MALEVOLENTLY (WORKING
INTO THE CRYSTAL UP TO
FRENZY)

BREAK

EPISODE ONE

1G, 2E/F, 3D/G, 5D/
7C1/

143. 1 G 11. INT. CASTLE HALL. NIGHT

MCU SARAH'S
GOBLET

(F/G COLUMN OUT)

WIDEN to 3S

(SARAH LIPS STILL
PUCKERED IN DISTASTE,
IS DISCREETLY EMPTY-
ING HER WINE INTO
THE DEBRIS OF THE
LOBSTER BOWL.
THE DOCTOR POURS
HIMSELF A DRINK)

SOLON: I always knew that one day
I'd have a guest with a head for such
a fine vintage...

/LIGHTNING/

144. 3 G
LS PAST GROUP
as doors open

(WITH STARTLING SUDDENNESS,
THE HEAVY DOOR CRASHES /LIGHTNING/
INWARD. A HOWLING, DIPS &
DAEMONIC WIND GUSTS SURGES

145. 1 G
CU CHANDELIER

THROUGH THE HALL,
EXTINGUISHING THE
CANDLES, WHIPPING
THE CLOTH FROM THE
CLAY HEAD, SENDING A
VARIETY OF SMALL
ARTICLES SPINNING
INTO THE AIR.

146. 2 E
CU CLOTH
WIDEN TO GROUP
COLON/DOCTOR/
SOLON/SARAH

PAUSE

147. 5 D
CU FIRE

AS SUDDENLY AS IT CAME
THE WIND WHIPS AWAY, ITS
SUCTION SLAMMING THE
DOOR SHUT AGAIN.
SOLON LOOKS SHAKEN)

148. 2 E
LS DOORS

149. 1 G
3S

SARAH: What was that?

150. 3 D
CU DOCTOR

SOLON: Oh, just a...freak squall. /

THE DOCTOR: Or, perhaps, a tele-kinetic visit.

151. 1 G
M2S DOCTOR/
SOLON

SOLON: What?

THE DOCTOR: The Sisterhood of Karn.

SOLON: You know about the Sisterhood?

152. 3 D
CU DOCTOR

(THE DOCTOR TAPS
HIS NOSE AND
WINKS. HE LOOKS
WOZZILY AT THE
HEAD AND POINTS)

153. 2 E
DEEP SHOT
HEAD -
GROUP AT TABLE

THE DOCTOR: I know who that reminds me of? I've got it now...One of the Time Lords - Morbius!

154. 3 D
MCU DOCTOR

SARAH: Doctor are you all right?

/2 TO F QUICKLY/

THE DOCTOR: One of the most despicable, criminally-minded wretches who ever lived...

155. 1 G
LOW GROUP

(HE SUBSIDES OVER
THE TABLE. SOLON
RISES EXULTANTLY)

TIGHTEN to
CU SARAH

SOLON: There are some of us who would not agree about that, Doctor.

156. 2 F
CU SOLON

(SARAH, WITH QUICK
PRESENCE OF MIND,
ALLOWS HER HEAD TO
LOLL. SHE WATCHES
SOLON THROUGH HALF-
CLOSED EYES AS HE
MOVES ROUND THE TABLE
AND LIFTS THE DOCTOR'S
HEAD ROUGHLY BY THE
HAIR)

PAN him L.

157. 1 G
 3S
 DOCTOR/CONDO/
 SOLON

SOLON: (cont) It worked, Condo!
 He is ours! /

(CONDO UNWHEELS
 HIS SWORD)

TIGHTEN to
 C2S DOCTOR/
 SOLON

CONDO: We take head now?

158. 2 F
 MS SOLON

PAN to 3S

SOLON: Clown! Put that away! This
 will be no crude butchery. A head
 such as this ... a head that will
 soon command the universe ... must be
 taken with care and skill. Every step
 will be planned. / Every suture, every
 small incision has to be perfect.
 This will be my triumph, Condo! A
 thousand years from now people will
 remember Solon's last and greatest
 operation!

159. 3 D
 CU CONDO

CONDO: Not last, Master. Me last.

160. 2 F
 3S A/B
 CONDO/DOCTOR/
 SOLON

SOLON: What?

CONDO: Arm. You make promise -

161. 3 D
 CU CONDO

162. 1 G
 C2S DOCTOR/
 SOLON

SOLON: Pah - your arm is nothing! /
 Any third-rate hack can fix an arm. /
 But a head, the centre of the nervous
 system, a million tiny fibres ... a
 head demands more than mere skill,
 Condo. It requires genius.

163. 3 D
 GROUP

(CONDO POINTS
 AT SARAH)

(RISES
 SETS IT
 DOWN)

CONDO: The girl.

SOLON: (PAUSE) What girl. (PAUSE)
Oh, kill her. Not now. I am
impatient to begin. (HE LAYS HANDS
ON THE DOCTOR) Help me carry him
to the laboratory.

164. 5 D
CU SOLON

(CONDO ASSESSES
SOLON. TOGETHER
THEY CARRY THE UNCONSCIOUS
DOCTOR OUT.

165. 2 F
CU SARAH

SOLON: Mind his head.

166. 1 G
SS SOLON/DOCTOR/
CONDO

SARAH WAITS UNTIL
THEY'VE GONE AND
THEN GETS CAUTIOUSLY
TO HER FEET AND FOLLOWS)

CRANE R. as they
go to CU SARAH

PAN her to arch

PAUSE

EPISODE ONE

/1H, 2K/

/A4/

167. 2 K 12. INT. LABORATORY. NIGHT.
C2S SOLON/
DOCTOR

WIDEN on rise

(SOLON LIGHTS A
COUPLE OF CANDLES
AS CONDO DUMPS
THE DOCTOR ON A
WORKBENCH.

SOLON COMES
FORWARD WITH A
STETHOSCOPE AND
TAKES A SOUNDING
OF THE DOCTOR'S
CHEST)

SOLON: Hm ... a secondary cardio -
vascular system. So he's a Time Lord,
is he? I thought as much ...

(HE STRAIGHTENS,
RUBBING HIS HANDS
HAPPILY AND CRACKING
HIS FINGERS WITH
SURGICAL CARE)

168. 1 H
LOW 3S

That's excellent! We should have no
problems with tissue rejection. /

CONDO: Time Lord dangerous.

SOLON: What?

CONDO: Much power, master.

TIGHTEN TO
CU SOLON

PAN DOWN to
CU DOCTOR

SOLON: Rubbish! The Time Lord are
spineless parasites ... Morbius
offered them greatness once but was
rejected, betrayed ... They'll pay
for that mistake, Condo. These
pacifist degenerates will be the
first to feel his revenge!

EPISODE ONE

(9)

3H, 4K (CSO)
LOCAL MICS

169. 3 H 13. INT. GALLERY. NIGHT.
LS GALLERY

+ CAM. 4 on CSO

(SARAH IS LOCKING
FOR THE DOCTOR.
SHE LISTENS AT A
DOOR, OPENS IT
GENTLY. IT STILL
CREAKS. SHE PEEKS
IN. NOTHING.
SHE SHUTS THE
DOOR AND CREEPS
FORWARD AGAIN)

DUB

(5 next)

EPISODE ONE

5F
C2

170. 5 F 14. INT. SHRINE. NIGHT.
LS CIRCLE

(THE CIRCLE AS
BEFORE. MAREN
STARING INTO
HER CRYSTAL)

MAREN: The Time Lord sleeps!
Concentrate, Sisters ... concentrate ...

EPISODE ONE

1H, 2K, 3(FX)
A4

171. 1 H 15. INT. LABORATORY. NIGHT.
MS CONDO

PAN him to 3S
SARAH/DOCTOR/
CONDO

(CONDO HAS WHEELED
FORWARD A TRAY
OF SURGICAL
INSTRUMENTS)

PAN & CRANE
them R.

that for?
SOLON: What's /Do you think I'm
going to work by candlelight? I need
proper lighting and power for the
instruments. Come - we must repair
the generators.

172. 2 K
(LOCKED OFF)
LS OVER DOCTOR
f/g to door

(HE LEADS THE
WAY OUT. WE
CLOSE ON THE
BODY OF THE
UNCONSCIOUS
DOCTOR.

BREAK

(STRIKE DOCTOR)

/ROLL BACK & PLAY/

S/I
173. 3
GLOW FX.

SOFT-EDGE
GENERATOR

(SUDDENLY THERE IS
A GLCW OF LIGHT
AROUND IT.
WE HEAR THE DISTANT,
EERIE FLUTE FROM
THE SHRINE OF THE
SISTERHOOD. THE
DOCTOR VANISHES
FROM THE BENCH)

MUSIC

CUT
CAM. 2K (LOCKED OFF)
& GLOW

PAUSE

- 42 -

/EPISODE ONE//3H, 4K//LOCAL MICS/

174. 3 H 16. INT. GALLERY. NIGHT.
LS CORRIDOR

+ CAM. 4K
 on CSC

(SARAH HAS DUCKED
 INTO HIDING AS
 SOLON PASSES WITH
 CONDO AT HIS HEELS)

SOLON: Hurry yourself, man! There's
 much to be done - I have to remove
 the Doctor's brain before I can even
 begin the main operation ...
 Hurry yourself, man!

PAUSE SARAH TO GALLERY 'D'

175. 4 K
LS CORRIDOR

TRACK IN as
 SARAH'S P.O.V.
 to doorway

(HIS VOICE TAILS
 INTO THE DISTANCE.
 SARAH STRAIGHTENS.
 VERY WORRIED, SHE
 MOVES ON TO THE
 LABORATORY DOOR)

DUB
 DOOR
 CREAK

PAUSE /4 TO J/

- 42 -

EPISODE ONE

(13)

1H/J, 2K, 4J/

/A4/

176. 4 J 17. INT. LABORATORY. NIGHT.
MCU SARAH (COLUMN TRACKED OUT)
- WIDEN to MS (SARAH ENTERS, LOOKS
as she enters AROUND. THERE IS NO
& PAN her L. SIGN OF THE DOCTOR.
THE ROOM IS EMPTY.
177. 2 K SHE MOVES FORWARD
CU SARAH HESITANTLY. THERE
IS A RUSTLE BEHIND
HER./ SHE SPINS,
178. 1 H SEES THE CANOPIED
LS BED FOUR-POSTER. AGAIN
SOMETHING STIRS
BEHIND THE FABRIC.
179. 2 K SARAH MOVES TO
CU SARAH THE BED, CALLS IN
PAN her L. A SMALL VOICE)

/1 CRANE L. TO J/

SARAH: Doctor ... is that you?

180. 1 J (SHE REACHES OUT
HIGH MLS BED AND PULLS THE
past SARAH CORD. THE CANOPY
FOLDS BACK AND,
IN THE DARKNESS,
THE FORM OF A
BODY IS JUST
DISCERNIBLE ON
THE BED)

Oh, Doctor, wake up!

(SHE IS JUST ABOUT
TO GIVE THE SILENT
FORM A SHAKE WHEN,
QUITE ABRUPTLY, THE
LIGHTS COME ON.

/LIGHTS Q/

(2 next)

			SHE IS LOOKING AT A MONSTROUS BODY, THE PRODUCT OF SOLON'S LABOURS WITH VARIOUS DISPARATE LIFE-FORMS THAT HAVE CRASHED ON THE PLANET. A HYBRID OF FUR, FEATHERS AND SCALES, AND IT H S NO HEAD.
181.	2	K	/
		CU SARAH	SARAH SHRINKS BACK FROM THIS NIGHTMARE, HAND PRESSED TO HER MOUTH TO STIFLE A ELLING SCREAM.
182.	1	J	/
		MS BODY & ARM	AND THEN - FINAL HORROR - EVEN AS SHE STARES THE MONSTER RISES AND FLEXES ONE ARM)

(CONTINUE INTO
NEXT SCENE)

EPISODE ONE

TELECINE 2 (35mm) (Dur: 52")

CLOSING T/J SLIDES

- | | |
|--|---|
| (1) Doctor Who
TOM BAKER | (10) Incidental Music by
DUDLEY SIMPSON
Special Sound
DICK MILLS |
| (2) Sarah Jane Smith
ELISABETH SLADEN | (11) Costume Designer
L. ROWLAND-WARNE
Make-up
JEAN McMILLAN |
| (3) Solon
PHILIP MADOC | (12) Visual Effects
Designer
JOHN HORTON |
| (4) Maren
CYNTHIA GRENVILLE
Ohica
GILLY BROWN | (13) Lighting
PETER CATLETT
Sound
TONY MILLIER |
| (5) Sisters
SUE BISHOP
JANIE KELLS
GABRIELLE MOWBRAY
VERONICA RIDGE | (14) Script Editor
ROBERT HOLMES |
| (6) Condo
COLIN FAY
Kriz
JOHN SCOTT MARTIN | (15) Designer
BARRY NEWBERY |
| (7) Movement by
GERALDINE STEPHENSON | (16) Producer
PHILIP HINCHCLIFFE |
| (8) Production Unit Manager
JANET RADENKOVIC
Production Assistant
CAROL WISEMAN | (17) Directed by
CHRISTOPHER BARRY
BBC Colour
c 1975 |
| (9) Title Music by
RON GRAINER AND BBC
RADIOPHONIC WORKSHOP
Title Sequence
BERNARD LODGE | |